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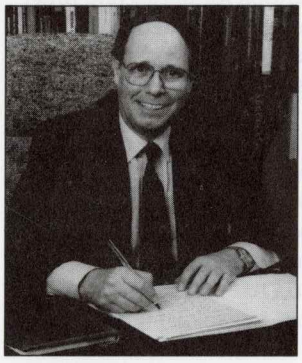
From the Dean's Desk

Parental Leave



Until fairly recently, higher education in general and graduate studies in particular were the domain of limited segments of society. Today this is no longer the case.

It was traditionally expected that students should make monk-like sacrifices in order to be allowed to participate in the pursuit of knowledge. In virtually all of society it was assumed that this activity was primarily the realm of young men - the bachelor/celibate - as they prepared themselves for life in general and the pursuit of learning, wisdom and knowledge. Many expectations and patterns of social behaviour have encouraged this trend.

As we are broadening the operational concept, not only of knowledge and its integration with the many diverse facets of life, but also of the openness which our societies must have with respect to the deeper needs of all its members regardless of gender and marital status, the principle of the right to parental leave must be recognized and asserted. Our graduate population consists in great part of students, both women and men, who are parents and who are often in their early thirties supporting themselves and their families with full- or part-time employment. Today there appears to be a better gender balance in universities than at any other time. Nevertheless, affirmative action, particularly in support of women, is essential as we set out to achieve the needed gender balance among professors, professionals, and leaders of our country.

Within the last decade socially aware employers, Concordia University among them, have developed a variety of maternity leave policies for women. Canada's unemployment insurance system, in particular, has recognized that there is a fundamental right to employment which should not be lost due to the fact that women require time away from work in order to meet the initial responsibilities to care for their infants. This obvious and belated acknowledgment of the basic entitlement to maternity leave expresses one of the more obvious truths about the human condition: without childbirth there is no human race, no future for humanity. As societies become more conscious of the full range of needs of the family of a newborn, we see glimmers of hope that not only mothers but also fathers may have the opportunity and pleasure of participating in the early development of and caring for children.

Fundamental research, an earmark of graduate studies, depends on the availability of resources, proper facilities, well organized systems of support, highly trained supervisors, and the like. It also rests in great part on the commitment of graduate students to certain ideals and practices. Higher education is one of the rights our society provides for its bright minds; the proper setting in which such activities take place must be provided if we are to allow these minds to grow and to enrich society as a whole.

In light of such general reflections, graduate schools, granting agencies, immigration departments, and those studying demographic changes must give due and serious consideration to the question as to how we can facilitate the establishment of appropriate policies for parental leave. Such schemes are beginning to appear in some schools and should be encouraged in all. Students should have the right to choose to have time away from studies when a child is born. Moreover, this time should not be counted in the time limits governing program regulations. Similarly, the granting agencies need to be encouraged to develop the appropriate national policies to complement these educational initiatives. They, like graduate schools, should arrange the logistics of these demands so that the difficulties of such impacts are minimal.

M. E. Szabo
Dean

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The Leonardo Project: Mixing Psychology with Music

by Anne Marie Laurin

The Refectory Building, situated on Concordia University's Loyola Campus, is home to the Music Department's Diploma in Advanced Music Performance Studies (DAMPS). Initiated in 1979 by Professor Philip Cohen, the remarkable success of the program is a testimony to Prof. Cohen's gifts as a musician, pedagogue and curriculum designer. Phil Cohen designed a program with a unique "field" studies curriculum supported by a philosophical rationale that is strikingly different from any other program of its kind. The primary aim of the program is to provide students with as comprehensive an environment as possible in which to cultivate their performing skills and to help them integrate these skills with selected areas of the field of performance. A supporting premise of the program is that there are distinct benefits to be gained from an effective integration of one's practical work with relevant aspects of traditional and/or contemporary performance practice, thinking, research and experiment.

Students in Prof. Cohen's classes are given a thorough preparation for the realities of a professional career in music. Classes and seminars not only deal with each composition in musical depth, but also include the techniques of practice, rehearsal, recital and audition preparation, the prevention and care of injury and strategies for coping with performance anxiety. While the emphasis is on the integration of the cultural, stylistic, historical, aesthetic and perceptual aspects of intelligent music making, the atmosphere is mutually supportive and remarkably free of negative competitiveness.

The comprehensiveness of the training students receive under Prof. Cohen is reflected even in the "individualized" sessions. Prof. Cohen sees the fifteen to twenty hours a week he spends with his graduate students outside of regular class hours as a natural spin-off from their classes, seminars and workshops. In addition, students are encouraged to not only work independently of each other, but also to attend each others' individual sessions as full participants.

Outstanding students

Professor Cohen is clearly proud of the artists and advanced students from many countries who have elected to study with him at Concordia as well as in the U.S. and Europe. His office wall is covered with posters, brochures, records and recital reviews of students, many of which acknowledge Prof. Cohen's contribution to their careers. During the initial interview last summer, I questioned Prof. Cohen about some of the personalities displayed. I was struck by a review of pianist Vladimir Leyetchkiss. Leyetchkiss began his piano studies at the late age of sixteen in the U.S.S.R. He emigrated to the U.S. about twelve years ago, but discouraged by several unsuccessful attempts to "make it" as a concert pianist, he finally settled for a doctorate in musicology. At the age of forty, Dr. Leyetchkiss began to revise his entire approach to piano performance under Prof. Cohen's supervision. They worked together preparing recitals and recordings that culminated in a highly acclaimed New York debut. Leyetchkiss, who is now completing his fifth album, was described in a recent issue of *Clavier* magazine as the "fourth Vladimir" (the other three are the legendary Horowitz, Ashkenazy and Feltsman).

Another poster announced a European recital by Anna Szpilberg, a graduate of the diploma program. Ms. Szpilberg, presently a faculty member of Concordia's Music Department, who served as assistant of DAMPS program from 1986-89, is now well on her way toward establishing an international career as a concert pianist. After tours in Europe and North America, she was recently honoured with an invitation from The Frederic Chopin Society to tour Poland, appear in a TV documentary, and record in the home of Frederic Chopin. Between 1983 and 1987, Ms. Szpilberg also served as Associate Director of a major international festival in France, and is currently Project Coordinator and Assistant Coach in Concordia's Leonardo Project.

A brochure in Chinese and English announced a recital in Taiwan by Laura Fenster, a resident of Chicago and a longtime student of Phil Cohen. Ms. Fenster, who is a full-time professor at the American Conservatory of Music in Chicago, has taken a sabbatical this year from her teaching position to study with Prof. Cohen in the DAMPS program. Prof. Fenster plans to complete the demanding program in one year. She has performed and won major competitions in the United States and Canada, and has recently completed her second tour of the Orient.

I also asked Prof. Cohen to comment on several of his recent graduate students, particularly Natalie Steinberg, Ruth Barrie and Pamela Korman.

Recent students

Natalie Steinberg is an outstanding pianist who graduated from the diploma program in May, 1990. She had previously won first prize at the Conservatoire de Paris. This past summer Ms. Steinberg won an audition as coach/accompanist in opera and art-song at the famous Tanglewood Festival initiated by the late Leonard Bernstein. While there, she won the prestigious Gould Foundation Award. This past February, Ms. Steinberg won the Tanglewood audition for the second time. As a consequence, Natalie Steinberg is now in the enviable position of being called upon to perform with some of the finest contemporary musicians.

Ms. Ruth Barrie, a contralto who is gaining a reputation for her performances of the Canadian art-song repertoire, has given concerts which include performances at the National Gallery in Ottawa and on CBC radio and television. She has also recently performed as soloist with L'Opéra de Montréal.

Pianist Pamela Korman, a recent graduate of the Diploma Program and now a doctoral student in the Special Individual Program (S.I.P.), is completing a comprehensive study of the piano music of Maurice Ravel under Prof. Cohen's supervision. Her program includes performing everything Ravel wrote for piano (in addition to much of the music of his contemporaries in France and elsewhere) in juried, public performances. Her doctoral thesis involves a comparative performance analysis of three generations of recorded performances of Ravel's music, a harmonic and structural analysis, as well as an intellectual history of French music from the eighteenth to the twentieth centuries. This past January, Ms. Korman recorded Arnold Schoenberg's enormously demanding "Pierrot Lunaire" with a chamber group under the direction of Liselyn Adams of Concordia's Music Department. The group will be performing and conducting master classes at the University of Waterloo this summer.

Although Prof. Cohen is a pianist, many of the other people he works with are internationally distinguished vocal and instrumental performers. These include,

among others, Fred Sherry, cellist and Artistic Director (Conductor) of the Lincoln Centre Chamber Music Society (Lincoln Centre for the Performing Arts) in New York; Robert Routch, horn and member of the Lincoln Centre Chamber Music Society; many jazz pianists including Dave MacKay and Tom Garvin; concert violinist, Karen Bentley; various chamber music groups including the New York based Leonardo Trio and Eroica Trio, The Los Angeles Trio and Mladi Wind Quintet; and members of major orchestras including the New York, Rochester and Los Angeles Philharmonics. A number of these artists and groups have won prizes under his supervision at prestigious international competitions including the Naumburg, Munich International, Bach International, and the Concert Artists Guild.

New Ventures

Prof. Cohen's enthusiasm is obvious when he speaks about the Leonardo Project, his newest venture at Concordia. "This is a large scale, long term collaboration between musical performers and scientists," he says. "Graduate students in psychology, gifted aspiring performers, career professionals, and scientists from Concordia and other universities, will be involved. Essentially, it is a comprehensive study of the virtuoso musical performer — comprehensive because it is not only interdisciplinary, but longitudinal — and committed to a genuine collaboration between scientists and artists. The project has already received an outstanding grand piano from the Falcone Piano Company of Boston, an instrument that is worthy of the world-class musicians who will be participating in our project."

The piano, which arrived last October, was first placed in the office of the Dean of Arts and Science, Dr. Bertrand. It now rests in the Russel Breen Senate Chambers until the Psychology Department's studio/laboratory, which will house the Leonardo Project, is completed.

Prof. Cohen's collaborators on the Leonardo Project are both from the Psychology Department. They are Dr. Norman Segalowitz, Project Director and Director of Cognitive Research, and Dr. Jacinthe Baribeau, Director of Clinical Neuro-psychology. Professor Cohen, who is Artistic Director and Performance Analyst/Coach, and his colleagues, view the study as an unprecedental opportunity to achieve a better understanding of how music, with its psychological and neurophysiological underpinnings, correlates in highly skilled performance. In the process, the team, and its international group of scientific advisers and artistic associates, also anticipates distinct benefits for performers seeking to stretch the limits of their potential.

Phil Cohen

Renaissance Mind

"What is exciting and unique about the Leonardo Project," Prof. Cohen explains, "is that artists and scientists will collaborate for the first time in a study of a performing discipline where the player, as a matter of course, is expected to perform feats that run the emotional spectrum, and demand sustained concentration while taxing one's physical and intuitive capacities to the limit. It's important to point out that for the most part, our collaborators will be internationally recognized, as well as aspiring, artist-performers. In addition, we will be working with people, who for one reason or another — age, physical disability, performance anxiety, inadequate background, etc. — would not normally succeed as virtuoso performers. There will be no artificial separation between subjects and researchers in this study, but rather a team of collaborators who participate fully in every step of the research and its musical applications. From my perspective, the immediate benefit of the project will be the help we give artists in interpreting the feedback they receive from the music and from within themselves. This is crucial because a performer's relationship to the music — how he or she thinks, feels, moves, breathes and directs his or her energies — is intimately tied in with the art of music making."

As an example, Prof. Cohen drew attention to Jiayu Xie, a Chinese diploma student practising in the adjoining room. "Jaiyu Xie's musical breathing, her gestures, her mood and her habits of mind are so interwoven with her playing that a change in any one of these will ultimately affect the musical result. This fascinates me. I want to know how and why it happens, but most of all, I want to know how best to harness these energies in musical terms for the benefit of players like Jiayu," explains Prof. Cohen.

In its initial stages, the Leonardo Project will focus on areas such as musical memory, concentration and the organization of complex movements. "In the long run, however," Prof. Cohen noted, "our team will be exploring individual musicial solutions to the psychological and physiological interferences experienced by performers. In the process, we hope to contribute something to the development of a general theory of human performance. It's a tall order, but we are confident that we are off to a good start with a specially designed lab/performing studio, a superb piano, and a spirit of inquiry that should help free all those taking part from the inhibiting roles of student, teacher, researcher, subject or famous artist."

Epilogue

This study promises to deepen our understanding of the whole spectrum of human excellence, from the acute concentration required to excel in a sport, to the instinctive responses exhibited by a pilot in an emergency situation. The fusion of art and science, in the attempt to better understand human nature and behaviour, is a project that the true renaissance man, Leonardo himself, would certainly be proud. "This," concludes Prof. Cohen, "is our modest 'hommage à Leonardo', the creative scientist and inquiring artist."

At press time, we learned that the Leonardo project won the Seagram Fund for Academic Innovation. Prof. Cohen has recently had his book, "In Touch with the Piano," accepted for publication. This book is an historical introduction to piano for young people, accompanied by specially prepared audio-tapes. Negotiations are taking place to have it produced for integrative television.

A second work in progress is a text for musical performance due for publication some time next year.

Prof. Cohen regularly conducts master classes, seminars, workshops and study groups in Chicago, Los Angeles and New York and, on occasion, in Europe.

Concordia Attracts High Calibre Pianists

by Anne Marie Laurin

The following piano students are examples of the high calibre of professionals who were attracted to Professor Philip Cohen's piano classes in the DAMPS and SIP programs. His unique teaching style and his perceptive depth in pinpointing the students' deficiencies, as well as his extraordinary ability to build their self-confidence and consequently enhance their natural talents into professional skills, are what attracts so many dedicated and hard-working students to his DAMPS and SIP classes. Each of these students have varied and extensive musical backgrounds.

THIERRY PRIEUR

Thierry Prieur was attending Professor Phil Cohen's master classes in his native France where he first heard about the Diploma in Advanced Music Performance Studies program (DAMPS). "While I have studied with other professors at the Conservatoire and elsewhere, Phil Cohen has a completely original style in that he not only gets right down to the root problem, but helps one develop and realize one's full potential," says Mr. Prieur.

Thierry Prieur would like to continue his studies with Phil Cohen and to enter the interdisciplinary Special Individual Program (S.I.P.) on the master's level, adding psychology and education to his interdisciplinary studies. His future plans include teaching and performing.

JIAYU XIE

Ms. Xie first learned about the DAMPS program through her sister who is completing a Ph.D. in Administration at Concordia University. Jaiyu Xie has high praise for Phil Cohen as a teacher. This is a great compliment from a woman who, prior to coming to Canada, taught for seventeen years at a major conservatory of music in China. Ms. Xie applied at Concordia University as a student and started to re-learn her teaching methods, using Prof. Cohen's approach. With all her expertise, she still feels she has so much more to learn.

Her future plans include teaching musical performance at a university level, using Prof. Cohen's insights and pedagogical approach. Jiayu Xie life's goal is to realise her potential as a teacher and performing artist.

ANGELA CHAN

Ms. Chan, a former resident of Hong Kong, was attracted to the DAMPS program because, in contrast to other programs in music, it stressed the practical, hands-on performance of music, rather than a purely academic aspect.

While in Hong Kong, Ms. Chan worked as a radio commentator of classical music and was quite active in live broadcasts for the Hong Kong Philharmonic Orchestra, cluing the audience into the background of the artists and the program, which she was asked to assemble.

I believe Ms. Chan speaks for all of Prof. Cohen's students when she describes him as a "mind opener." She says of him, "Professor Cohen pointed out my technical deficiencies which were impossible to overcome no matter how hard I tried. But Prof. Cohen showed me how to think my way through my problem. Psychologically, I was able to overcome the deficiency. He makes one honest with one's own feelings, and in doing so, he makes one feel at ease with oneself. Then, the music flows intuitively."

MARLENE BASARAB

Marlene Basarab graduated from McGill University with a Bachelor of Music in 1980 where she was awarded both university and faculty scholarships. She had previously won the Royal Conservatory Silver medal . After her graduation from McGill, she concertized as a soloist and accompanist in Canada and France, on radio, television, as well as in recital.

Ms. Basarab was first attracted to DAMPS by Phil Cohen's extraordinary reputation as a teacher. What she finds most appealing about the Concordia program is the high quality of instruction and "the remarkable amount of positive amount and encouragement that students give to each other. We all seem to have picked up on Phil's musicality, his attention to detail and his incredible patience. At every class and open rehearsal we learn more about how to practice repertoire, style, the spiritual dimension and the connection between how we play and our psychological and biological functions. Most importantly, we learn how to use this knowledge to help each other play and teach better. It's hard to imagine a more rounded and realistic approach to music."

Upcoming Doctoral Examinations

BLOCK, Stephen
PhD Humanities Program
Date: April 2, 1991 at 1:00 p.m.
Location: H-762
Title: *Rational Economic Man in the Media: A Critique of Pure Intolerance*

BURGESS-HARRIS, Joanne
Ph.D. Humanities Program
Date: April 5, 1991 at 10:00 a.m.
Location: H-769
Title: *A Methodist Imagination: The Redemptive Vision of Northrop Frye*

LOU, You-shi
Special Individual Program
Date: April 8, 1991 at 10:00 a.m.
Location: H-769
Title: *Existence and Approximation of Absolutely Continuous Measures Invariant Under Higher Dimensional Transformations*

NGUYEN, Tuong Quy
Depatment of Civil Engineering
Date: April 12, 1991 at 2:00 p.m.
Location: H-762
Title: *A Three-Dimensional Model for Vertical Piles in Sand*

GAO, Dayong
Department of Mechanical Engineering
Date: April 15, 1991 at 10:00 a.m.
Location: H-929
Title: *A Study of Physical and Biological Mechanisms of Cryoinjury and Cryoprotection of Human Erythrocytes in Freezing Preservation.*

The examinations for the above students will take place in the Hall Building, 1455 de Maisonneuve West, Montréal.

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